The Cleveland Museum of Art

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The Norbert Schimmel Collection of Ancient Art

Introduction

The Norbert Schimmel collection of ancient art is the finest private collection of its kind in this country. In building it over a period of more than twenty years, Mr. Schimmel dedicated himself to acquiring fine examples of well-known types of sculpture and ancient decorative arts, and, in some cases, was able to find unique works of art of extraordinary quality.

A successful businessman by vocation, Mr. Schimmel possesses an "eye" for aesthetic quality that is rare enough in professionals in the visual arts and even rarer in those who make collecting an avocation. Also, over the decades of his collecting he has had the wisdom to seek advice on purchases from experts in his areas of interest–Egypt, Greece, and the Near East.

The Schimmel collection as an entire group was most recently exhibited at the Fogg Art Museum in 1964-65, at which time a full catalogue was published. The current exhibition (which will travel to Dallas from Cleveland) and its new catalogue represent a collection that has more than doubled in number in the past ten years.

This booklet is intended as a brief guide to some of the more important pieces in the Schimmel collection and to relate them, where possible, to similar works of art in the permanent collection of this Museum.

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Cover: [74] Gold stalk of wheat, Greece, 4th-3rd century B.C.

Note: In the text the numbers in brackets correspond to the catalogue entries in the exhibition catalogue, *Ancient Art: The Norbert Schimmel Collection.*

CLASSICAL ART

Standing apart in splendid isolation from their descendants of the Classical Period are four metal vessels from the fabled city of Troy, dating from ca. 2200 B.C. One [1], in electrum, seems to have been influenced by the even earlier form of the Egyptian *hes*-vase, originally a water pot; it had become a standard offering vessel by the time this Trojan vase was made. Another [2] is perhaps a drinking cup. Its low, wide body is fluted and gilded and has two large handles easy to grip. The remaining two pieces of the group, a cup and a bowl [3 and 4], are in silver. These four vessels are of major importance as perhaps the sole representatives in this country of a great culture still very imperfectly understood.

Apart from sculpture, Greek art is probably most famous for its decorated pottery. Vast quantities of it, by some accounts well over 100,000 examples, have survived to our times—thanks chiefly to the custom of including decorated pottery among grave furnishings. From this rich evidence it has been possible to reconstruct the development of decorated ware from its beginnings to masterpieces of Greek painting in the sixth and fifth centuries BC.

Of the early pieces in this collection, the finest is the large pyxis (or box) with cover [50] which probably served as a general container for small household goods. It is a typical example of Attic ware with geometric decorations and it dates from ca. 750 BC. The handle is in the form of a pair of horses. Swastikas, rosettes, chevrons, dots, and lines cover the surface.

A shape well represented here is the *kylix*. A wide, shallow bowl with two handles standing on a low foot, it was the favorite drinking cup of the Greeks. Despite its popularity, it must have been a most awkward drinking vessel, difficult to balance and easily broken. Much wine must have dribbled from the large brim onto the drinker. However, the Greeks liked it, and there are four examples here. There is a splendid black-figured *kylix* by the Amasis Painter [56]. Already broken and reassembled in antiquity, it was again mended in recent times. It was worth all this effort and expense, for its decorations are excellent, if still somewhat mysterious. One side has a scene of a stable with the long row of metopes supported by four columns. Attendants try to calm the horses which apparently have been frightened by the two small, gnome-like figures at the left, strongly suggestive of the miniature figures of devils found in medieval art. The other side is occupied by an elaborate scene of soldiers with the god Poseidon in their midst. Both scenes remain enigmatic. The date must be ca. 540 BC.

A more typical and slightly later *kylix* is by the Antiphon Painter [61]; it probably dates ca. 490-480 BC. The interior has a medallion with a dancing youth and the inscription, "Aristarchos is handsome." The exterior has a fine red-figure version of a favorite scene of a drinking party where

[63]
White-ground lekythos,
Achilles Painter,
Greek, 440 B.C.

men, no longer sober—one is even sick—are attended by youths, one of whom provides some music. A particularly interesting detail of this painting is the lavish representation of Greek vases actually in use. Similar pieces are exhibited in Gallery 17B of the Museum's permanent collection.

A very different shape, and a rather uncommon one, is the red-figured *psykter*, a vessel with a cylindrical base and approximately hemispherical body [57]. The decoration by the painter, Oltos, is a register of armed warriors astride dolphins as they sport in the water. The *psykter*, filled with wine, was placed in a much larger pot filled with cold water up to the base line of the decorations on the *psykter*. As the *psykter* bobbed around in this great bowl, the wine was chilled, and the dolphins would appear to be swimming in the cold water. It is dated to ca. 520-510 BC.

The Greek colonists who settled in Sicily and southern Italy imported vast quantities of decorated pottery from Greece, but they also developed their own distinctive style of pottery decoration. It was decidedly ornate and frequently too exuberant, particularly in comparison with the great Attic productions, but some of it had a certain charm. One of their more pleasing developments is illustrated by the fish plate with its register of sea perch [65], a favorite pattern. Unlike the mainland ware, much of this Apulian ceramic used touches of white and other colors to enliven the traditional red.

A unique piece—one of a pair, the companion piece being in the Metropolitan Museum—is the curious stand (the shape is still without a name) with the supporting area in the shape of a pair of winged female sphinxes [58]. It is a clever design dating from late in the sixth century BC and must have been used to hold papyrus rolls in some special ceremony. The turned support and outspread wings suggest these are copies from a wooden or metal original.

The white-ground *lekythos* (or jug) [63] of the mid-fifth century BC is totally different in its decorations from all the other pottery in the collection. The decorations, in many colors, were applied over the white base and show a much richer range of colors than the usual Greek ceramic product. *Lekythoi* filled with oil were traditional gifts to the dead, usually placed at the foot of the funerary monument. Here two men flank a very tall grave stela; one is in a red robe, the other in an orange robe. Greek painters never satisfactorily solved the problem of making the white field adhere to the pottery base and all too often the white background has flaked off, carrying with it the splendid painting. However, the preservation here is excellent. Compare it with the *lekythos* (CMA 66.114) showing Atalanta pursued by Love exhibited in Gallery 17B.

The collection of bronzes is extensive and impressive, although only a few pieces can be mentioned here. One of the earliest is the standing Geometric horse [11], highly stylized, of the eighth century BC. He stands on an openwork base with scroll decorations. Another piece of about the same date is the very large fibula (safety pin) of boat shape, its large catchplate decorated with elaborate incised designs [12]. A considerable selection of smaller but otherwise similar fibulae is shown in Gallery 17B. A curious piece is the goat standing on an oblong base on the underside of which is a grating sheet [22]. It is sixth to fifth century BC, possibly Boeotian, and has traditionally been identified as a cheese grater. However, it is equally possible that it is a foot or shoe scraper. A very similar piece, but with the handle in the form of an emaciated goat (CMA 74.37), is exhibited in Gallery 17B.

A small bronze herm [27]—possibly the finest of its kind yet known—is an early fifth-century-BC Arcadian work, for

[27] Bronze herm, Greece, 490 B.C.

a long time in the collection of the famous connoisseur of Greek art, Edward P. Warren. As a small-scale copy of the large marble herms, it was probably intended as a votive offering. There are two examples of ladies' hanging mirrors fashioned in precisely the manner of ladies' compacts today. They are frequently known by the German term *Klappspiegel* and are traditionally associated with Corinth as their place of origin. One, in poor condition (as they all too frequently are), apparently represents the parting of Adonis and Aphrodite worked in high repoussé [33]. The other [32] from ca. 325 BC is in remarkable condition and is most elaborate. The cover decoration is the conventional female head in profile, but fitted with a silver necklace and earrings. The interior of the cover has a large disk of brightly polished bronze looking like gold and bearing an incised scene from Greek mythology. The condition of this piece with its even, green patina is phenomenal. A similar example with the head of Athena (CMA 72.66,A) is exhibited in Gallery 17B.

The massive sixth-century handle of a *hydria* [19] and the spirited handle of a *stamnos* dating from the early fifth century BC [87] will repay careful examination. The latter piece with its gracefully curved handle terminates in hippocampi. It is a lively example of the bronze work for which the Etruscans were justly famous.

Of human figures in bronze, there are several: from the second half of the sixth century there is the solid-cast nude warrior [79], a favorite votive offering of the Etruscans, originally with shield and spear. The type is closely allied to the contemporary Greek *kouros* type. From the following century there are two statuettes of women. One is particularly appealing with a board-like body and outstretched arms [82]. She wears what appears to be a diadem. The other piece, of about the same date, is less angular in form but hardly sensual [80]. Her arms are spread in a welcoming gesture and she wears a curious conical cap.

Among the little masterpieces of the collection, a prominent place must be given the outstanding group of three dancing satyrs [46] in terra cotta dating from the end of the Archaic Period, the early fifth century BC. Of their kind they are without close rivals for quality, and they show an informal side of Greek art. The stalk of wheat in gold [74] would be a masterpiece in any collection. It was first known earlier in the century in the collection of Richard Loeb, the great patron of Classical scholarship. It may well have been made as a hair ornament for the dead, an offering connected with the goddess Demeter. The very delicacy with which it was made causes the stems and leaves to vibrate, thus giving it a sense of life and resurrection.

J.D.C.

ANCIENT NEAR EASTERN ART

In this section are the oldest objects in the Schimmel Collection: all of them are from Anatolia, the Asian half of Turkey and are datable to around the sixth millennium BC. Although objects of such an early date are often of more archaeological than aesthetic interest, the seated nude woman in polished green stone [120] easily attracts attention. Pyramidal in profile and cubical in frontal view, her otherwise geometric form contrasts with her adipose sensuality.

Between this earliest group and the next oldest piece we have a gap of about 2500 years; even then it is broken only by small but charming animal amulets, vessels, and the like. The third millennium BC is best represented by a copper statuette of a scribe wearing a chignon at the back of his head [106], dated ca. 2500 BC. Although said to have been found in Iran, its style is definitely Mesopotamian rather than Iranian, which probably means that the statuette was transported from Mesopotamia to Iran in antiquity, possibly as loot from a battle. A torso and related head (CMA 63.154,A)—though much larger—of the Mesopotamian ruler Gudea, ca. 2100 BC, may be found at the entrance to Gallery 21. The hands clasped over the abdomen and the prominent eyebrows closing in a V above the nose are among the common characteristics of these two figures.

From only a few centuries later, the early second millennium BC, is a striding "stick figure" [117], probably from Byblos in Lebanon. It would look almost as much at home in an exhibition of Giacometti sculpture as it does in one of ancient art! Remnants of the gold foil which once covered the whole figure still remain. Later in the second millennium (from about 1400-1200 BC), in Anatolia, the most important and spectacular objects in the Schimmel collection were made. A unique pair of silver rhyta (ritual drinking vessels); a small gold goddess figurine, another in silver; and a number of pieces of gold jewelry comprise a treasure of ancient Hittite art that is unequaled anywhere in the world. The beautiful silver deer rhyton [123] is decorated with the original repoussé and gilt design of a divine ceremony. The identification of the participants is not definite. The seated god or goddess (?) in the scene is of a figure type similar to this Museum's Hittite Priest-King (CMA 71.46) which appears to be from northern Syria rather than Anatolia. The subject matter of the silver relief is very similar to the procession-feast scene on an eighth-century-BC Hittite stone pyxis (CMA 73.19) in Gallery 21. However, close study reveals the difference between the Hittite Old Kingdom style of the rhyton decorations and the New Kingdom style of the pyxis. The bull rhyton [124] no longer retains its repoussé decoration, but the animal's form, like that of the graceful deer, speaks for itself as an extraordinary work of art. Although ancient Hittite religious texts mention copious numbers of ceremonial vessels of precious metals, only these two remain.

The charming miniature sun goddess in gold [125] is one of a very few vaguely similar pieces. Although a number of small Egyptian gold figures have been preserved until today, almost nothing of this type remains from the Hittite civilization. The stickpins [127 and 130] from this treasure display an interest in floral forms with heads in the shape of seed pods.

Stags, antelopes, and the like were common motifs from Iran to the Far East, with jade figures of antlered deer (like one in the Museum's Oriental collection [CMA 52.490]) appearing in the early Chou Period, ca. 1000 BC. A charming terra-cotta vase in the shape of a stag [149] with an almost globular body and a face cut out to form a spout comes from second-millennium-BC Iran. Only rudimentary horns appear in this fragile medium in place of the tree-like spread which springs from bronze stag figures [see 148] of the same period.

A contemporary pottery vessel (CMA 67.35)–half-beast, half-human female–is on display in Gallery 21. Her mouth is opened into the shape of a spout, while her hollow body and splayed legs forming a stable base give this unusual figure an excellent construction for practical use.

One of the great kingdoms of the first millennium BC was that of the Assyrians. A ninth/eighth-century-BC fragmentary bronze head [116] from Assyria preserves the typical archery-bow eyebrows (reminiscent of Gudea 1300 years earlier) and the tight curls of facial hair which fall into heavy strands of beard below the chin. These features and the face's heavily lidded eyes parallel those of the Winged Genie in relief (CMA 43.246) from the palace of Ashurnasirpal II in Nimrud (now in Gallery 21 of this Museum).

In the same gallery is a group of ivories (CMA 68.45-.49) given to the Cleveland Museum by the British School of Ardraeology at Iraq from their Nimrud excavations. These

[125] Seated goddess, gold, Hittite, 1400-1200 B.C.

are of the same Phoenician style as a large body of ivories from the ninth/eighth century BC that have been found at various sites throughout Syria. Three Phoenician ivory plaques [113-115], probably once furniture decorations, are now in the Schimmel collection. As we study these ivories we should remember that originally they were covered with gold, paint, and colored inlays, although twentieth-century taste probably prefers their less gaudy appearance. The griffin plaque [115] is especially expressive with its head thrown back, one wing stretched behind and overhead. Even in its fragmentary state the animal is most attractive.

A highly unusual vessel with lion heads from Syria [118] is related tangentially to a group of "lion bowls" mostly from Syria, of which the finest extant example, the Lion-Ishtar Bowl (CMA 71.265), is in the Cleveland Museum. According to ancient religious beliefs, the representations of various animals on vessels imparted the characteristics of these animals to the liquids held in the containers. The worshipper who sipped from the vessel would then be endowed with these qualities. Thus, of the Hittite rhyta, the bull promises virile strength and fertility, and the deer, proliferation of flocks. The lion endows power–especially royal power–and dominance over other creatures. The Lion-Ishtar Bowl is dated to the eighth century BC; however, the style of the heads on the Schimmel vase, similar to that of earlier dated lion bowls, cannot be later than the ninth century BC.

The early first-millennium-BC Iranian culture in Luristan produced a great number of small bronzes of various uses; these still exist in museums and private collections throughout the world. An amusing, vaguely female, votive statuette [147] displays the round disk eyes and atrophied limbs which are among the many characteristics attributed to the

[123] Silver stag rhyton, Hittite, ca. 1400-1200 B.C.

Luristan style. Similar features are evident in the human figure on the bronze horse bit (CMA 61.33) in the Luristan case in Gallery 21, as well as in the figures on the earlier silver Luristan votive pin (CMA 63.257) in the same gallery. The excellent workmanship of an article of equine trapping only partially shows the Iranian regard for the horse. The Luristan bronze artisan nearly made tangible the quality of grace in the horse figures on the handle of a whetstone [145] and in a bronze pole top [144]. On the first, four arched horse protomes echo each other in elegant curves; on the second, the elongated, stylized horses confront each other rearing and forming a beautiful play of positive and negative spaces.

Superb craftsmanship in precious metals reappears in Achaemenid objects. One splendid shallow bowl is decorated with four ibexes striding vigorously around the rim of the dish [161]. Toward the center their horns touch a band which encircles a gold repoussé rosette. The ibex is a typical Achaemenid motif and may be compared with two bronze Achaemenid heads of the animal (CMA 61.199 and CMA 65.554) in Gallery 21. The very spirited rendering of the animal, the beautifully balanced and symmetrical composi-

[154] Bronze mirror, Achaemenid, 5th century B.C.

[167] Silver bowl, Sasanian, A.D. 6th-7th century

tion of the design, and the excellent craftsmanship of this bowl add together to make this one of the loveliest objects in the collection.

The most spectacular of the Achaemenid group is a silver rhyton [155] in the form of a wild ram. Everything about this piece recalls the elegance and speed of the animal. Curving horns spring in graceful arcs from its head, its forelegs are tucked under its chest as in leaping, and its body flows easily into the rhyton cup which flares wide at the mouth.

One of the number of splendid bronzes in this collection is also Achaemenid. This mirror [154], when not in use, apparently hung on the wall by its handle (now missing) to allow its superb relief decoration to be visible. Encompassed by a ring of rosettes, two male lions in low relief tangle in a heraldicly violent fashion—nose to nose, claw to claw, and tail entwined in tail. It is amusing to note that as decorations for a mirror they are mirror images of each other. The figures contain both very stylized delineation of musculature on the shoulder as well as the more subtle, Greek-inspired modelling of the surface, most noticeable on the rear legs. This mirror is one of the latest of the Near Eastern objects in the collection and one of the finest. Although the Cleveland Museum has no similar objects in its own Near Eastern collection, it is interesting for the viewer to contrast the Achaemenid mirror with Chinese mirrors of the Han and Six Dynasty Periods in the Museum's Oriental gallery and with two types of Greek mirrors of the fourth century BC in Gallery 17B.

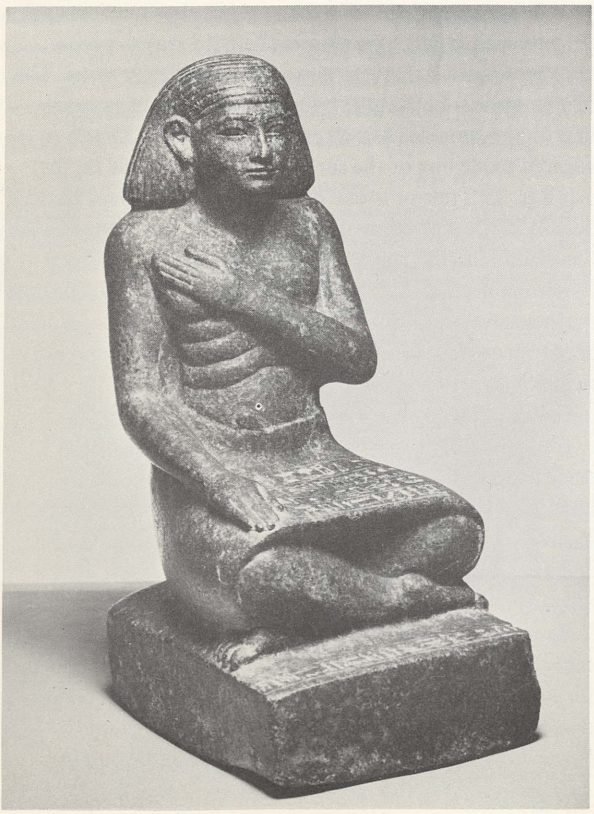
The most recent—by several hundred years—of the Ancient Near Eastern objects is a splendid oval Sasanian bowl [167] dated to the sixth or seventh century AD. Cast in silver, the bowl displays on each side a running tigress, and at each end a grape vine. Inlaid niello stripes—one running from nose to tail, and others reverberating along the body in waves—enhance the illusion of speed in the great cat. The Sasanian Dynasty of ancient Persia is well known for its production of extraordinary silver vessels like this one. Several other examples are on exhibition at the entrance to the Museum's Ancient Near Eastern gallery.

A.P.K.

EGYPTIAN ART

A highlight of the Egyptian section is the group of about twenty-five limestone reliefs [241-265], the largest and finest selection surviving from the ruins of El Amarna, the new capital built by Akhenaten ca. 1370 BC. Torn from the palaces and temples of this city by the contractors of Ramesses II about a century later for use as fill in new constructions at Hermopolis Magna almost directly across the Nile, they were thus preserved to our time. In introducing the worship of the Aten (the sun disk), Akhenaten had inaugurated a religion with very limited ritual and almost no mythology. Representations of the disk with its long rays had neither pictorial nor narrative value. This gap forced the development of a new body of subjects. Thus, we suddenly find representations of the domestic life of the royal family, nature studies (the splendid stand of wheat [265]), and the activities of wild and domestic animals, which had previously been unknown. Even ordinary subjects such as workers engaged in scenes of common life appeared in an unusually naturalistic manner. New settings on an elaborate scale were introduced, as well as new ceremonies still not totally clear to us. Most of this work is in sunk relief, much of it showing an interest in momentary action and timid attempts to represent depth. Above all, there is an almost passionate interest in nature. Contrast the limestone Schimmel reliefs

[183] The Singer Imeny, stone, Egypt, Dynasty XII, ca. 1850-1780 B.C.

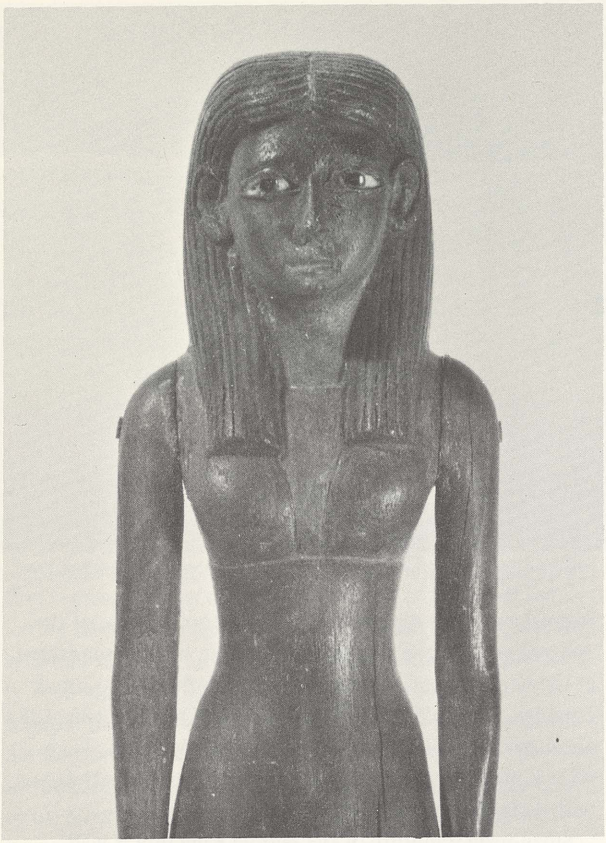


[265] Stand of wheat, limestone stone relief, Egypt, ca. 1365-1353 B.C.

from Hermopolis with the very earliest appearance of the Amarna style in the Temple of the Aten, built in sandstone at the beginning of Akhenaten's reign in the great Karnak complex. Three of these Karnak reliefs (CMA 59.186-.188) are shown in Gallery 19 of the Cleveland Museum. Their style is more extreme than that of the limestone reliefs and with a curious emphasis on ugliness.

Small-scale sculpture of the Middle Kingdom is well represented. There is the fine and intact black granite, seated statue of Imeny [183], who held the provincial post of Director of Singers in the Temple of Hathor at Cusae in Middle Egypt. Even though this was a tomb statue, Imeny is shown with his hand placed on his chest in deference to his deity. The long inscription insures the satisfaction of Imeny's needs in the next world. The statue doubtless showed the man as he hoped to be rather than as he was, though the conventionalized rolls of fat were a concession to realism. Some of the wooden statuettes, for which Dynasty XII (ca. 1990-1790 BC) is famed, are excellent. The best is clearly that of the standing lady in ebony [181]—a hard wood imported from Central Africa and always prized by the Egyptians. The inscribed base is of soft wood (to save money), painted. The lady's eyes are inlaid, outlined with copper. Perhaps her husband, Seneb, is represented in the standing wooden statuette with long skirt painted white [182]. Made in nine sections, this is doubtless by the same hand as a duplicate wooden statuette in the Walters Art Gallery, Baltimore.

Egyptian woodcarvers did not always produce excellent work. They gave what the customers could pay for, or even carried standard items in stock, invariably of poor workmanship. The female offering-bearer with box on her head and duck clasped in her other hand, carved from soft wood [186], follows a standard type of tomb equipment. It is of hasty work, rather gaudily painted, but still reflecting some of the charm of slender Egyptian servant girls. On the other hand, the tall statuette of a standing, naked girl wearing only a wig and necklace, and with painted fingernails, is fine work [187]. She, too, was a standard fixture of tombs of



this time—a companion of the dead. A little dish with handle in the form of a monkey is best appreciated as a piece of sculpture [174]. It is one of a small group made of blue marble (anhydrite) dating chiefly from Dynasty XII, but extending also into early Dynasty XVIII, and used as cosmetic vessels. Almost invariably their designs center around monkeys and geese.

The collection is rich in faience, the most typical of all Egyptian crafts. This was made from crushed quartz, probably mixed with a binder, molded, and fired. It was always covered with a vitreous glaze. Among the major examples is the board for the game *senet* in blue glaze with separate gaming pieces [197]; it was often a standard piece of tomb equipment in the New Kingdom. The rules for playing are unknown. The standing figure of the god Bes in cream and polychrome faience [211] is most appealing. His extended hands originally supported an applicator, while the cosmetic was contained in the small rectangular receptacle atop his head. This is an outstanding piece of faience of early Dynasty XIX (ca. 1300 BC).

Openwork faience, a specialty of Dynasties XXI-XXII (ca. 1085-730 BC), was made chiefly at Tuna el-Gebel in Upper or Southern Egypt, the shrine of Thoth. The rectangular, openwork spacer bead with religious scenes on both surfaces [224] is a rare, if well-known, type of uncertain use. A less fine example (CMA 16.661) is exhibited in Gallery 18. The wide cylindrical ring with a register of deities [221] was a type very fashionable within the period mentioned and is also found from Delta sites. Still another example is the cowrie shell amulet in openwork faience [223]; it is a rare type of beautiful workmanship. The inlay

[181] Ebony statuette of a lady (detail), Egypt, early Dynasty XII, ca. 2000-1780 B.C.

Back Cover: [240] Fragment of a Shroud (detail), tempera on linen, Egypt, A.D. 325-330.

head of a king in light blue faience [213] has the hard, compact body found only in very late faience, and almost duplicates stoneware. It was certainly used as a detail of a composite inlay figure on the wooden shrine of a deity. Its date would be ca. 500-300 BC. A similar head (CMA 66.370) in red glass of the same date is in Gallery 19. Two small crocodiles in pale blue faience, in mint condition, are manifestations of the god Sobek [227-228]. They are striking examples of the ability of the Egyptian artist to translate an ugly form into a thing of beauty.

At least three outstanding small objects are made in Egyptian blue, a substance closely allied to glass. One is the lion head clasping a native of Central Africa in its open jaws; its eyes and teeth are of gold [202]. This is doubtless one of a series of similar objects representing the triumph of Egypt over her nine traditional enemies. It is a masterpiece of Egyptian craftsmanship. The seated Isis and Horus of traditional form [209] is of the same material, and certainly of late date. A toilet tray [193] executed in this medium is probably of late Dynasty XVIII. It represents a bound oryx, a type of antelope native to Africa. Contrast this with another tray in steatite of cartouche form with charming, incised details [199].

The bronzes are few and fine. An excellent seated Harpocrates, inlaid with gold [219], comes from the collection of the famed classicist Richard Loeb. It is cast solid and has an excellent surface. A traditional, standing bronze falcon [220] is elaborately inlaid in gold and was doubtless a votive offering. Both pieces are probably Ptolemaic Period (304-230 BC). A large bronze figure of a cat [231] with its coat represented by incisions served as a coffin for a sacred cat. In common with most representations of cats, including the Cleveland example (CMA 17.998), it is impossible to assign a date except to say that it is from near the end of the ancient Egyptian period.

Funerary equipment which forms so great a proportion of most Egyptian collections is a very minor part of the Schimmel collection. There is the fragment from a painted linen shroud [240] of Byzantine richness representing a Greek lady resident in Egypt. She has the large piercing eyes and rich jewels typical of Levantine taste and is shown with many of the characteristics found in tempera panel paintings of the period. The date is ca. AD 325. Three excellent mummy portraits, one on panel (CMA 71.137) and two on cloth (CMA 71.135, 136), represent this type in the Cleveland Museum and are exhibited in Gallery 17B. A painted plaster mask of a man with inlaid eyes represents a conventionalized type of portraiture popular in the first two centuries AD. These masks were placed on top of the coffin and seem to have been restricted to the use of Greek colonists in Egypt.

J.D.C.